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PART I IS DIRECTED TOWARD THE NUMISMATIC BIBLIOPHILE AND COMPRISES HISTORIES OF THE AUCTION FIRMS AND DETAILED LISTINGS OF THEIR CATALOGS WITH COMMENTS ON SALE HIGHLIGHTS AND OTHER FEATURES

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A BIBLIOGRAPHY OF THE PUBLISHED WORKS OF
WILLIAM SPOHN BAKER
WITH DESCRIPTIONS AND NOTES
ON THEIR NUMISMATIC CONTENT
Neil E. Musante

Most numismatists are familiar with William Spohn Baker through his work *Medallic Portraits of Washington*. It is essentially a record of his own extraordinary collection, which was given to the Pennsylvania Historical Society in Philadelphia after his death. An examination of the entire body of work left by Baker reveals that his interest was not only in the medallic artifacts, but in anything relating to the subject of Washington. To the medal collector, the above title will perhaps be the only one of interest, but to the bibliophile, or collector of Washingtoniana the following list might prove of some value.

The photograph of Baker reproduced here was printed in 1898, in Volume 22 of *The*

Pennsylvania Magazine of History and Biography, along with a memorial notice. Baker was born in Philadelphia on April 17, 1824, and when he died 73 years later on September 8, 1897, he was "recognized as the foremost authority in the United States in all matters relating to Washingtoniana."

It is clear that he came from a fairly affluent Philadelphia family. Educated in private schools of that city, he later worked in the office of Andrew D. Cash, Esq., where he "studied conveyancing." Perhaps it was here, while examining titles prior to the transfer of property, that he developed his



William Spohn Baker

taste for historic research. He was married in 1853 to Eliza Downing, and they had one child, a daughter named Laura.

The major portion of his life seems to have been devoted to the work of the various societies to which he belonged. These included the Historical Society of Pennsylvania, the Pennsylvania Society of the Sons of the Revolution, the American Philosophical Society, the American Historical Association, the American Numismatic and Archæological Society, the New Jersey Historical Society, the Society of the War of 1812, the Colonial Society of Pennsylvania, the German Society, and the Netherland Society. By far though, his strongest attachment was to the Pennsylvania Historical Society, where he was elected a member in 1873. In 1885 he became a Council member, and was voted to the office of First Vice President in 1892. In addition to his extensive involvement with these societies, he also served as a director on the boards of several organizations, which included the School of Design for Women, 1877 to 1881, the Pennsylvania Academy of the Fine Arts, 1876 to 1890, The Athenæum of Philadelphia, 1888 until his death, and the Commercial National Bank.

The list below reveals that Baker's first interest was art, and more particularly, the art of engraving. This may be what led him into the collection of engraved portraits of Washington. The record of this collection became the first book in his series on Washingtoniana, *The Engraved Portraits of Washington*. An examination of this work reveals that many of these engravings were specifically produced for books written on the life of Washington. This naturally led Baker to his next area of interest, Washington biographies. The record of this collection ultimately became the fourth in his series, *Bibliotheca Washingtoniana*.

Wherever possible, original copies of the works have been examined, to provide accurate descriptions. Where a work was not seen, it will be noted. Sources consulted include a private Boston collection, *The Pennsylvania Magazine of History and Biography*, and the *National Union Catalog*. In addition to the published works, are several manuscripts with such titles as: *Etching and Etchers*, *The Opening Paragraphs to Some Biographies of George Washington*, and *Washington in Philadelphia, 1790-1799*.

A CHRONOLOGICAL LIST OF PUBLISHED BOOKS

1. *The Origin and Antiquity of Engraving, With Some Remarks on the Utility and Pleasures of Prints*. Philadelphia, George Gebbie, 1872. vii, 9-62 pages. 24cm. Original monograph issued in brown cloth boards, stamped in blind, with paper spine label. Details the work of several European artists including Rembrandt and Durer. Contains brief remarks on the engraving of dies for the manufacture of coins.

2. *The Origin and Antiquity of Engraving: with some remarks on the utility and pleasures of prints.* By W. S. Baker. with heliotype illustrations. Boston, James R. Osgood and Company, 1875. vii, 9-62 pages. 23 plates, frontispiece portrait of Albrecht Durer, 26 x 20cm.

Reprint of No. 1, in larger format containing 23 heliotype plates of prints discussed in text. Issued in green pebbled cloth boards, stamped in gilt on spine and front cover, and in blind on back cover.

3. *William Sharp, engraver; With a Descriptive Catalogue of his Works,* by W. S. Baker, Philadelphia, Gebbie & Barrie, 1875, 121 pages, frontispiece portrait of Sharp. 13 x 19cm.

Issued in unlettered, red pebbled cloth boards, with paper spine label. Contains interesting biography of William Sharp, with catalog of his engravings. Of slight numismatic interest, as it contains a detailed description of a rare engraving of Matthew Boulton, mint engraver.

4. *American Engravers and Their Works,* by W. S. Baker, Philadelphia, Gebbie & Barrie, 1875, x, 11-184 pages. 13 x 19cm.

Issued in unlettered, red pebbled cloth boards, with paper spine label. Of some numismatic interest, as it contains brief biographies of William Birch, Christian Gobrecht, James B. Longacre, Jacob Perkins, and Paul Revere. Includes excellent descriptions of many of their non-numismatic works. May have also been issued in a larger paper format.

5. *William Sharp, Engraver; with a Descriptive Catalogue of his Works,* by W. S. Baker, eleven copies of this size have been printed, Philadelphia, 1877, 121 pages, 34 x 29cm.

Reprint of number three above, in larger format. The size of print is the same as number N° 3, the difference being made up in very wide margins. Does not contain plate of William Sharp. Copy examined was No. 2, signed by Baker. Ex-libris Joseph Y. Jeanes of Philadelphia. Bound in half leather, ornate gilding on spine stamped WILLIAM SHARP, BAKER. Marbled paper on boards and endpapers, top edge gilt.

6. *The Engraved Portraits of Washington, with notices of the originals and brief biographical sketches of the painters.* by W. S. Baker, edition limited to 500 copies, Philadelphia, Lindsay & Baker, 1880, ix, 11-212 pages, 21 x 27 cm.

Issued in brown cloth boards, lettered in gilt on front cover and spine. Baker's first work on Washingtoniana, it is for the most part a detailed record of his own collection. Of some numismatic interest, as it contains brief biographies of William Birch, Pierre Eugene Du Simitière, and Joseph Wright. Also describes portraits of Washington engraved by the American Bank Note Company, Christian Gobrecht, William Kneass, James B. Longacre, Jacob Perkins, and Charles Cushing Wright to name just a few. Davis-60.

7. *Medallic Portraits of Washington with Historical and Critical Notes and a Descriptive Catalogue of the Coins, Medals, Tokens and Cards* by W. S. Baker Philadelphia, Robert M. Lindsay, 1885. vii, 9-252 pages, frontispiece portrait of Medal by C.C. Wright, 21 x 27 cm.

Originally issued by the publisher at \$5.00 per copy, later reduced to \$4.00, bound in quarter morocco, crimson cloth, lettered in gilt on spine and front cover. A companion to "Engraved Portraits...", it has remained the standard reference, for over one hundred years. A significant contribution to 19th century numismatic literature, as it was the first attempt at classification of each medal by subject or content, with attribution to the original portrait from which it was engraved. The only work of the four on Washingtoniana not issued in a limited edition, it seems to be the most difficult to obtain. This is perhaps due to demand from numismatists. Two reprints have appeared, both by Krause Publications of Iola Wisconsin. The first published in 1965 is an exact reprint with marginal notes by George Fuld and a new supplement of 14 pages of halftone plates. The second, which appeared one hundred years after the original, is a complete rework in the usual large Krause format. Davis-61.

8. *Character Portraits of Washington as Delineated by Historians, Orators and Divines Selected and Arranged in Chronological Order With Biographical Notes and References* by W. S. Baker, edition limited to three hundred and fifty copies, Philadelphia, Robert M. Lindsay, 1887, 351 pages, frontispiece, 21 x 27 cm.

The third in Baker's Washington series, issued in dark green cloth boards, lettered in gilt on the spine and front cover. The frontispiece is a reproduction of the rare allegorical print published with the funeral oration by Henry Lee. Reprints a number of the earliest and rarest biographical sketches of "The Father of Our Country" by such authors as Thomas Jefferson, John Adams, Gouverneur Morris and John Jay to name just a few.

9. *Bibliotheca Washingtoniana; A Descriptive List of the Biographies and Biographical Sketches of George Washington*, by W. S. Baker, edition limited to four hundred copies, Philadelphia, Robert M. Lindsay, 1889, xvi, 179 pages, frontispiece portrait, 21 x 27.5 cm.

The fourth, and possibly intended by Baker to be the final work in his series on Washingtoniana, as it was the last in large format. Brown cloth boards, lettered in gilt on the spine and front cover. A bibliography of over 501 books (including reprints) on the life of Washington, arranged chronologically from 1777 to 1889. Invaluable reference to the collector of Washington prints and books. Davis-62.

10. *Itinerary of General Washington from June 15, 1775, to Dec. 23, 1783.* by William S. Baker, Fifty copies only printed, Philadelphia, 1892, 249 pages, frontispiece portrait. 17.5 x 25.5cm.

Limited edition reprint of articles originally published in "The Pennsylvania Magazine of History and Biography," Vol.14, nos. 2-4; and Vol.15, nos. 1-4, 1890 and 1891. Not seen.

11. *Itinerary of General Washington From June 15, 1775, to Dec. 23, 1783.* by William S. Baker, Philadelphia, J. B. Lippincott Company, 1892, 334 pages, frontispiece portrait. 16.5 x 24.5cm.

Reprint of No. 10, with numerous additions. Issued in brown cloth boards. Portrait missing from the copy examined, but "The Pennsylvania Magazine..." contains a reprint of an engraving by Collyer, after a 1790 etching of Washington by Joseph Wright. A daily record of Washington's activities during the War, taken from his journals, correspondence, and contemporary newspaper accounts. Under July 3, 1775 he takes the makers of the "Assumed Command" medals (Baker 438 and 439) to task for assigning the wrong date, June 3, 1775 to that event. Howes B-52.

12. *Early Sketches of George Washington, Reprinted with Biographical and Bibliographical Notes*, by William S. Baker. Two Hundred and fifty copies printed, Philadelphia, J. B. Lippincott Company, 1894, 150 pages, frontispiece portrait. 19 x 25cm.

Brown board covers, smaller size. A collection of 15 biographical sketches of George Washington, written between 1760 and 1795. The frontispiece is a reproduction of an engraving from the earliest known portrait of Washington, painted by Charles Wilson Peale in 1772.

13. *Washington After The Revolution, MDCCLXXXIX - MDCCXCIX*, by William Spohn Baker, Philadelphia, J. B. Lippincott Company, 1898, 3-416 pages. 16½ x 24½cm.

Reprinted posthumously from articles that appeared in "The Pennsylvania Magazine of History and Biography," between 1894-1896, copyrighted in 1898, by his son-in-law, Henry Whelen, Jr. A daily calendar of Washington's activities from 1784 to 1799, gathered from his writings, correspondence, and contemporary newspaper accounts. Blue cloth boards, stamped in gilt on spine and front cover. Howes B-53.

Many of the titles have become difficult, although not impossible, to find in decent condition. Often the glue used by his various publishers has not held up over the years, and spines and paper labels have become torn where books were pulled off the shelf. The paper used had a high wood content and has become very brittle.

ADDRESSES DELIVERED BY WILLIAM SPOHN BAKER

The following is a list of addresses delivered by Baker to the Pennsylvania Historical Society, and the Pennsylvania Society of the Sons of the Revolution. Most have been privately reprinted and issued in limited numbers.

1. *Exhibition of Prints Under the Auspices of the Pennsylvania Academy of Fine Arts. Opening Address Delivered by W. S. Baker, Monday Evening, December 21, 1874.* Philadelphia, H. B. Ashmead, printer, 1874. 13 pages, 23cm.

Not seen

2. *The History of a Rare Washington Print. A Paper Read Before The Historical Society of Pennsylvania, May 6, 1889,* privately printed. Philadelphia, 1889. 10 pages, frontispiece portrait. 26cm.

Reprinted from "The Pennsylvania Magazine of History and Biography," v.13, p. 257-264, 1889. Issued in card covers, on heavy hand made paper. Frontispiece portrait of Washington, engraved after a painting by Charles Wilson Peale.

3. *Exchange of Major General Charles Lee, From a Manuscript of Elias Boudinot. With Notes by William S. Baker.* J. B. Lippincott Company, Philadelphia, 1891, 9 pages, frontispiece, 26cm.

Introductory notes to manuscript written by Baker. Frontispiece is a photograph of a caricature of General Lee, drawn by General Kosciusko. Originally printed in Volume 15, of "The Pennsylvania Magazine of History and Biography", 1891.

4. *The Camp By Schuylkill Falls. A Paper Read Before The Historical Society of Pennsylvania, January 11, 1892. By William S. Baker, Privately printed.* Philadelphia, 1892. 1p, 1, 3-16 pages, frontispiece, 25.5cm.

Reprinted from Volume 16, of "The Pennsylvania Magazine of History and Biography", 1892. Frontispiece is a reproduction of a sketch showing a view of the falls from Philadelphia.

5. *Presentation by Mr. Charles S. Ogden To The Historical Society of Pennsylvania of Charles Wilson Peale's Original Study For The First Portrait of Washington, With Remarks by William S. Baker.* Privately printed, Philadelphia, 1892, 9 pages, frontispiece portrait. 25cm. Verso of each leaf blank.

Reprinted from "The Pennsylvania Magazine of History and Biography", Volume 16, N° 3. Frontispiece is a reproduction of an engraving done from Charles Wilson Peale first portrait of Washington, painted at Mount Vernon in May, 1772.

6. *The Camp By The Old Gulph Mill. An Address Delivered Before the Pennsylvania Society of Sons of The Revolution, June 19, 1893, on the Occasion of Dedicating the Memorial Stone Marking the Site of the Encampment of the Continental Army at the Old Gulph Mill, in December, 1777. by William Spohn Baker.* Philadelphia, 1893, 18 pages, frontispiece. 25.5cm.

Reprinted from Volume 17, N°4 of "The Pennsylvania Magazine of History and Biography". The frontispiece is a photograph of the Gulph Mill, with memorial stone placed in foreground.

7. *Remarks Made June 18, 1894, by William Spohn Baker, Esq., in Response to the Toast "The Day We Celebrate," on the Occasion of the Visit to Fort Mifflin and the Site of Fort Mercer, on the Delaware, by the Pennsylvania Society of the Sons of the Revolution.* Privately printed, Philadelphia, 1894. 8vo, 5 pages.

Not seen.

8. *The Camp by Schuylkill Falls; An Address Delivered November 9, 1895, on the Occasion of Dedicating the Memorial Stone Erected by the Pennsylvania Society of Sons of the Revolution, at Queen and Thirty-first Streets, Philadelphia, Marking the Site of the Encampment of the Continental Army in August and September, 1777, by William Spohn Baker, Privately printed, Philadelphia, 1896.* 11 pages, frontispiece. 25.5cm.

Not seen.

OTHER WORKS OF INTEREST

1. *The Pennsylvania Magazine of History and Biography*: Volumes 9-22, Philadelphia, 1876 to date.

Volume 21 has a photograph of Baker, with notice of his death. Volume 22, has the same photograph, with an 8 page memorial, that includes an incomplete bibliography.

2. *The Hampton L. Carson Collection of Engraved Portraits of General George Washington*. Stan V. Henkels, Philadelphia, 1904, 173 pages, 1085 lots, 21 x 27cm.

Part one of three, spread over four Volumes. The catalog was issued in card covers, on heavy paper, illustrated throughout, with high quality reproductions of numerous lots, cancelled by publisher's red line. Numbered 906 in the Henkels auction series, the sale dates were January 21st and 22nd, 1904. In the introduction, Henkels notes that the work is in effect a reprint of "Engraved Portraits..", with numerous additions, not known to Baker. It is cataloged by Baker numbers, and printed in the same typeface used in the original. Henkels offers for sale, a deluxe hardbound, limited edition without cancellation marks, but this has not been seen by this cataloger. Sale also contains several lots of Washington medals.

THE PRINTER'S DEVIL

Joel Orosz

Imagine that you have traveled to New England, and in the course of looking through a pile of old books, you find ten numbers of a forgotten periodical published by Edward Cogan in the early 1870s and distributed to no more than fifty of his clients. Such was the experience of Stephen Koschal recently in our sister hobby of autograph collecting, when he unearthed the first ten numbers of *The American Antiquarian*, a quarterly journal published by pioneer autograph dealer Charles DeForest Burns. Koschal reprinted these numbers as a single volume which found its way to your columnist's hands as a gift from fellow NBS member Q. David Bowers, who discovered the availability of the reprint in a review published in the Winter 1993 issue of *Manuscripts*.

What does this have to do with numismatic literature? Actually quite a lot. In an article titled "The Scope and Object of this Publication," which appeared in Volume 1 N^o1, (August 1870), Burns said that *The American Antiquarian* would "publish accounts of sales of autographs, of continental money, rare American books and coins ... " Autograph collectors, of course, had a natural interest in continental currency, for most pieces were signed by eminent personages of their time. The inaugural issue of *The American Antiquarian* contained a long story on the "Paper Currency of New

Hampshire." A shorter article entitled "A Rare Connecticut Bill," appeared in Volume 3 N^o2, (January 1873), and Burns offered notes for sale at fixed prices in several numbers.

A more direct connection with numismatic literature appeared in Volume 3, N^o1 (February 1873) in which Burns offered numerous books for sale, two of which were decidedly numismatic. The first was described as "Bushnell's American Tokens. Fine clean copy in paper uncut. Plates. Over 4,000 tokens described -- very rare --- \$14.00." The second is described as "An Essay on Coining, by Saml. Thompson, die sinker, 1873. A MSS contains eight original drawings in India ink." While the Bushnell publication remains scarce today, the Thompson manuscript was probably unique. Your columnist is not aware if it still exists, and if so, where.

In these early years of collecting in America, few dealers could afford to specialize in one area; hence most dealt in a number of collectible objects. It should come as no surprise, then, that they advertised in each others' journals. Among the coin dealer brethren paying for space in *The American Antiquarian* were Edward Cogan, first appearing in Volume 2 N^o3 (April 1873), Bangs, Merwin & Co., first appearing in Volume 2 N^o4 (October 1872), and William H. Strobbridge, first appearing in Volume 3, N^o1 (February 1873).

Early collectors, too, often gathered both coins and autographs. Pierre Eugène Du Simitière, who was the proprietor of The American Museum in Philadelphia from 1775 until his death in 1784, was one of the earliest serious coin collectors in America. In Volume 2 N^o1 (September 1871), Burns reprinted, in its entirety, a letter from Du Simitière to Governor George Clinton of New York dated April 26, 1779. While the existence of this letter has long been known (your columnist quoted pertinent passages in his book *The Eagle That is Forgotten*), the article is interesting for two reasons. First Burns accurately pegged Du Simitière's character by heading the piece, "A Rapacious Collector of the Olden Time," and second, he quoted a lament from Du Simitière demonstrating that today's complaints about the dearth of finds from circulation is nothing new: "Coins and medals ancient and modern I have a collection of, but nowadays these are becoming scarce ..."

The most intriguing information found in *The American Antiquarian*, so far as the numismatic bibliophile is concerned, lies in a tantalizing piece of news about Robert Gilmore, Jr, collector extraordinaire of the early American republic, who amassed vast collections of art works, autographs, and coinage. Although Gilmore's accomplishments in the first two fields have long been noted, his numismatic achievements were largely forgotten until your columnist wrote articles about him in Bowers & Merena's *Rare Coin Review* and *The Numismatist*. The most significant piece of evidence cited in these

articles was a letter Gilmor wrote to the sitting Secretary of War, Joel Roberts Poinsett, on April 14, 1841. In the letter, Gilmor stated that "many years ago" he began gathering "every gold, silver, and copper coin issued from the mint ..." attempting to form a complete collection. He went on to say that "I am yet deficient in seven gold coins (an Eagle of 1802 among them), ten silver coins and three copper. Of course Gilmor probably was not collecting by mint mark (very few did before Augustus Heaton called attention to them more than 50 years later). In the absence of reference books, Gilmor was also searching for a few will-o'-the wisps, an Eagle of 1802 never existed! Nonetheless, by 1841, he had succeeded in amassing a nearly complete set of Philadelphia regular issues in all metals - a remarkable accomplishment. The vexing question is: "What happened to this great early collection?"

The first step in such cases, of course, is to consult Attinelli's *Numisgraphics*. There, the worthy brother Emmanuel is helpful. He records a sale of paintings, statuary, and engravings from Gilmor's art collection, dated March 8, 1849 in which lot 143 was "a lot of Greek and Roman coins." Attinelli added parenthetically: "This gentleman had at one time one of the largest and finest collections of his day, which he disposed of at private sale. This sale had to have taken place between 1841 when Gilmor wrote Poinsett and 1818 when he died.

Carl Carlson, in considering the small constellation of American coin collectors in the 1840s, has speculated that the most likely buyer for Gilmor's coins was the renowned Philadelphia numismatist Joseph Mickley. Carlson feels that, with the exception of a few "heirloom" pieces retained by Gilmor's family, Mickley may have purchased the collection *en bloc*. Evidence gleaned from *The American Antiquarian*, while very much circumstantial, lends more probability to Carlson's Mickley theory.

In the very first number of *The American Antiquarian*, a long unsigned article presented the stories of the first three significant collectors of autographs in the United States. The anonymous correspondent stated: "Robert Gilmore (sic) of Baltimore, a successful and wealthy merchant, was the second of these pioneers. At his decease, a portion of his collection passed into the hands of Mr. Dreer, of Philadelphia, the well-known collector; another portion was scattered and has floated in fragments into most collections ..." The "Mr Dreer: mentioned was Ferdinand J. Dreer, a voracious early autograph hound. Could he have purchased the Gilmor coins as well? This seems highly unlikely, for there is no evidence that Dreer was ever a serious numismatist.

The name of a very significant numismatist did surface, however, later in the first number of *The American Antiquarian*. In an article probably written by Burns himself, titled "Complete Sets of Signers," a total of fourteen

complete sets of signers of the Declaration of Independence were identified as intact in 1870, and number eleven on that list was Mickley's. Just ahead of him, at number nine on the list, was Dreer. A later issue of *The American Antiquarian*, Volume 2, N^o1 (September 1871), carries a story titled "The Gilmor Collection," asserting that, as of June 1835, Gilmor lacked only one signer's autograph, that of Thomas Lynch, Jr (the second rarest signer after Button Gwinnett). It is probably a safe bet that in the thirteen years of life that remained to him, Gilmor completed the set. So, where did Gilmor's set of signer's go?

Given that fact that Dreer purchased many of Gilmor's autographs, he would seem to be the logical candidate for having purchased the set of signers. But Burns carefully distinguished between complete sets formed by the collectors who possessed them, and those owned (purchased intact), by their current possessors. Dreer is listed as having formed his collection, while Mickley is listed as merely owning his. If this is true, Dreer did not purchase a complete set, but Mickley did. Burns added that "... Mickley ... is said to have become the fortunate possessor of the great body of his collection at the sale of the effects of a deceased enthusiast on a wet night ..." Thus it seems that Gilmor could have been Mickley's source for the complete set of signers, as well as a number of other autographs in the body of Mickley's collection.

If so, could Gilmor's coins have passed to Mickley? The timing would work -- Attinelli said that Gilmor disposed of his coins, by private sale, while still alive. The anonymous correspondent in *The American Antiquarian* said Dreer bought some of Gilmor's autographs after the latter's death. Burns said Mickley bought his collection of the signers "from a deceased enthusiast."

If all three are correct, a hypothetical pattern emerges. Sometime between 1841 and 1848 (internal evidence in the Gilmor papers in the Historical Society of Maryland suggest probably around 1843), Robert Gilmor, Jr sold his American coin collection *en bloc* to Mickley. After Gilmor's death, his autographs went under the hammer. Mickley snapped up Gilmor's collection of signers, while Dreer, his collection of signers already complete, went after other delicacies. The remainder, as the anonymous correspondent stated, was scattered among other buyers. Thus the Carlson-Mickley "theory" has received some confirmation, albeit very circumstantial. Subsequent evidence, of course, may refute it all together. But this does point the way to future research opportunities that may serve to illuminate additional connections between Gilmor and Mickley. It also strongly suggests that solutions to numismatic mysteries may be found in the history of sister hobbies such as the collecting of autographs, books, or stamps. Your columnist thanks Dave Bowers for providing the lead to this interesting glimpse into the early era of American numismatics.

BOOK REVIEW
Frank Van Zandt

Mossman, Philip L. *Money of the American Colonies and Confederation*. *Numismatic Studies No. 20*, American Numismatic Society, New York, 1993

Money of the American Colonies and Confederation is a new approach to the monetary history of the colonial period from its infancy to the beginnings of federal coinage. It provides an economic approach to the reasons for the different media of exchange from wampum in use by the Native Americans to the various independent states' attempts at making their own coins and setting weight and standards for coinmaking.

The book contains many detail such as the different colors of wampum - for instance how violet was more highly prized than the common white. Also discussed in early chapters, with charts accompanying the text, is how foreign coins circulated throughout the colonies, with England first not recognizing the plight of the colonists who needed small change, and then later resolving the problem by hiring ill trained engravers. The poorly-made coins were dumped on the colonies and resulted in mass counterfeiting in England and colonist mistrust of the circulating coins. Mossman also discusses the devaluation of paper money due to its over-issue during the Revolutionary period, and how financial panic was averted by the intervention of the Bank of America, which was headed by Robert Morris.

The writer goes into great detail concerning the various coinages in individual states, the scarcity of the copper planchets, and what these minters had to do to show a profit in their ventures. Early engravers such as William Coley, James Adler, Jacob Perkins and Joseph Callender are noted as those who played a part in the design of the country's early coinage.

Mossman also traces the history and reasons of why so many early coins were overstruck to meet the needs of the minter as well as the needs of the economy. Often below standard weight coins were produced since minters would weigh coins by the pound rather than by the piece. The writer charts the weight differences throughout the colonies.

This book has been more than twenty years in the making and is clearly a move in the right direction for the quality of research and production capable at the A.N.S. The book is well worth the \$100 list price and is heavily annotated with source notations and a 13-page bibliography. However, the publishers have also made a graphically pleasing book, with 8½ x 11" glossy pages, numerous charts, tables, black and white photographs and an easy-to-read print and page layout. It is a welcome addition to American numismatic literature.

PAPER MARBLING IN NUMISMATICS
Forrest Daniel

This is an exploration toward the fringes of bibliomania, and the conclusion may be deckle-edged rather than trimmed and marbled. It appears that the edges of the pages also deserve consideration in the overall study of books. The edges and endpapers of older numismatic books feature a type of printing called marbling -- spotty, swirly spackles of varicolor which appear beyond order and description.

Marbling is a type of printing which has been little practiced commercially for many years but is still alive and well as an art form practiced by enough artists they have a journal called *Ink and Gall*, a title almost as subtle as *The Asylum*. Marbling also has a distinct, if obscure, place in American numismatics since one issue of Continental Currency, two banknotes and several foreign loan certificates were printed on marbled paper. So marbling must be added to the list of printing methods used for paper money along with intaglio, lithography, photo-lithography and letter press. The marbling process was outlined in an old newspaper article.

Did you ever look at the "marbling" on the edge of a book and wonder how they put it on? I did, and I went to a bindery on purpose to see it done. One man performed the work for the entire establishment, and I am told there is a certain secrecy about the process that enables those who follow it to command high wages. There was before the workman a sink filled to the brim with a dark red paint, thickened with mucilage. Near this a table upon which stood the jars of the other colors - white, blue, green, and yellow. These two are thickened in the same way.

At the workman's hand are the stitched but unbound volumes, the edges of which are to be marbled. The sinkful of red is examined, and all foreign matters are skimmed off. Then the workman takes in turn a brush from each jar of color and strikes it across a stick which aids him as a maulstick does a painter. This scatters the paint from the brush to the surface of the sink where it lies, by reason of its preparation, without running together. In this position the marbling appears just as it does when on the edge of a book. Several books are picked up between the pieces of millboard, and while clasped tightly together are held against the concoction below for a second or two. When they are withdrawn, the marbling has been transferred to their edges. Others are dipped until the marbling is exhausted from the sink. Then the whole preparation is repeated.

Another thing I think not generally known is the fact that gilded edges are put upon books not so much to improve the appearance of the volume, but to allow them to be more easily cleaned. When gilt edged books are dusty, a sharp slap against the volume or the surface of a table will clean them instantly. It is for this especial reason that thousands of books are only gilded on the top edge where the dust is likely to settle. People not knowing this often return such books to their dealers as incomplete. -- Chicago News "Rambler." River Falls, Wisc. Journal, April 8, 1886.

An encyclopedia lifts the art of marbling from a vat of paint and mucilage to a shallow vessel with about two inches of clean gum water. Various colored pigments, ground in spirits of wine and mixed with a small quantity of ox gall, are thrown on this surface and worked with quill and comb to form the variegated, marble-like patterns seen on the dipped edges of books and sheets of paper. But why the ox gall?

Another old description says the colors were ground in water; we have progressed from oil paints to water colors without revocation of artistic license. When flicked on the surface, the color spreads on the surface of the gum water. Succeeding colors do not mix; they merely crowd for space for themselves altering the curved shapes of the earlier patterns. The dapple could be left as the colors fell or could be drawn into elongated ovals by drawing a comb through the colors at any stage of the process. There was no limit to the patterns a marbler with imagination could create and print.

When marbled paper was used for end papers or book covers, the sheets had to go through a finishing process. The surface of freshly marbled sheets was rough with heavy ink and the colors indistinct. To bring out the full beauty of the tints, the sheets were polished with an agate burnisher drawn mechanically over the sheet. Nothing less hard than agate or flint could be used to burnish the sheets; steel would scratch in a few hours, but gate agate needed resurfacing only every few weeks.

The art of marbling in the form of water printing was practiced in Japan in the twelfth century. By the time the craft reached Persia and Turkey in the fifteenth century, thickeners had been added to the water, and oil colors gave more control to the medium. Marbling was practiced by a few masters in Western Europe in the 17th century, but the craftsmen kept their methods shrouded in mystery. It was not until 1853 that instructions for marbling were published; a pirated edition appeared in the United States in 1856.

A later volume, considered the leading text, appeared in an American edition in 1894. Unfortunately, by the time a good working guide to marbling appeared, hand craftsmanship was being replaced by mechanical book binding and marbled edges became uneconomical.

Modern interest in the book arts and crafts has revived interest in marbling and has taken the art form to surfaces other than paper. Modern marblers add a number of compounds to water to increase the surface tension of the printing base to accommodate the wide variety of pigments (oil, water, and ink) they use. Each surface, as well, gives characteristic qualities to the finished product. Some of the thickening agents include carrageenan (a seaweed filler used in ice cream), unflavored food gelatin and methyl cellulose. When a color does flow on the printing surface as the marbler desires, he uses dispersing agents which can include photowetting agents or ox gall. As this is intended only to summarize the art, other artistic details are omitted.

Because of its hand-dipped nature, marbled paper was not practical for use as currency paper. That quality, however, might have made that process a good anti-counterfeiting device. At any rate, the \$20 denomination of Continental Currency authorized in the May 10, 1775 session of Congress was printed on paper which had a strip of marbling on the left end. The issue was also distinctive for other reasons - it was printed on thinner paper rather than the very heavy paper used for other Continental Currency, its shape was longer and narrower, and it had the small press run, only 11,800 notes. These were printed by Hall and Sellers in Philadelphia on paper supplied by Benjamin Franklin.

Franklin also furnished a stronger marbled paper for small change notes, 1 penny and 3 pence, for the Bank of North America in 1789. According to Eric Newman, the paper was probably made at Merion, Pennsylvania.

While Franklin was minister plenipotentiary in France during the American Revolution, he negotiated in 1777, a loan for 18,000,000 livres from the French government. Certificates for installments of that loan were printed in French by Franklin on the press he maintained for his pleasure at his residence near Paris. The paper he used, more than likely, was made in France; it had a strip of marbling near the right edge of the sheet. Of the \$10,000,000 authorized, only \$3,267,000 was issued. It is possible that marbled paper was used for other loan contracts negotiated in Europe by Franklin.

The marbled edges of numismatic books, thus, should be appreciated as items related to marbled notes and securities. Every numismatic library should contain at least one book with every kind of edge - deckled, trimmed, plain colored, gilt, and marbled.

ref:

Diane Maurer with Paul Maurer. *Marbling, A Complete Guide to Creating Beautiful Patterned Papers and Fabrics*, New York, Crescent Books, 1991.

Eric Newman. *The Early Paper Money of America*, Iola, Krause Publications, 1990.

William G. Anderson. *The Price of Liberty: The Public Debt of the American Revolution*, Charlottesville, University Press of Virginia, 1983

Alfred G. Guernsey. "Making the Magazine," *Harper's New Monthly Magazine*, Vol. 33, December 1865.

THE BOOK THAT AWAKENED MY LOVE OF COINS

Peter Gaspar

When I was twelve years old, a kidney infection kept me in bed for several months. My mother brought me all kinds of books from the public library, but the one that changed my life was *English Coins* by George C. Brooke, originally published by Methuen, London, in 1932. Its title is "from the seventh century to the present day," but it is concerned, almost entirely, with the medieval period.

Reading Brooke ignited in that child a real interest in coins and their role as cultural artifacts and historical documents that has lasted more than 45 years, and has grown ever stronger. It was Brooke's ability to bring alive numismatic problems and to convey his own enthusiasm for solving them that made such a deep impression on me. Medieval coins are often quite stereotyped in their designs, and it was quite astonishing to me that so much can be learned from minute differences in such fine details as ornaments on crowns and the shapes of letters.

To make clear how strong was the effect of Brook's words (and crisp collotype plates) on that young boy, I should add that I had not then ever seen a medieval coin and was not to handle one for another ten years. When, as a graduate student at Yale, a groat of Edward III finally did rest in my palm, it was, thanks to Brooke, an old friend to whom I have ever since remained devoted.

Mr Gaspar, Professor of Chemistry at Washington University in St Louis writes "When you asked if I had anything for The Asylum, my favorite journal (Woodsmen, spare that name, I love it so!), it made me feel very guilty not to have contributed anything. ... I was asked several years ago by my university library to write, along with other faculty members, a brief essay on a book that made a difference in our lives. ... if you choose to publish it, I will be pleased, and not surprised, if it flushes out other bibliomaniacs for whom one book made all the difference, and who are willing to write about it."

Odds & Endpapers
Fred Lake

More musings on the book scene. As one who routinely examines several thousand books and documents during any given year, I am consistently amazed, angered, admiring, and appreciative of the different ways that book owners will notify the rest of the world that this is "MY BOOK". This notice takes the form of a simple signature on the title page (usually written so as to obscure some important information) to the most elaborate bookplate pasted to an ornate endpaper. There "oughta be a law" prescribing the boundaries within which one may proclaim his or her ownership of a piece of literature. Are there any nominations for the finest bookplate to grace a choice volume?

Another way to deface a book is to ask the author to autograph a copy for you. These favors run the gamut from undecipherable scribbings of initials to great tributes to the books owner as "my personal friend and assistant, etc, etc." Some of my favorite autographs are those with a bit of whimsy. For instance, Walter Breen's over his photo on the endpaper of Adams' *United States Numismatic Literature, Volume II*, and that of Elizabeth Jones who signed the "Redbook" at every coin or medal she sculpted. What are some of your favorites in either the bookplate or autograph area?

Harold Thomas has written to me with the names of over 125 numismatic literature authors of the female gender. After consulting a few other sources, the list has grown to over 250 names, a rather impressive number that should put to rest some of the comments heard that the hobby lacks feminine participation. A copy of the list of names is available from your columnist.

The telephone debit-card collecting fraternity is growing rather rapidly and it is interesting to note the debate as to whether these cards properly belong in the numismatic arena. Several "experts" are declaring that they are more like postage stamps than coins and paper money. If numismatics can be described as the study of money and its various forms, does this not allow for "plastic money"?

In the "what-not-to-do-with-rolls-of-coins" area, how about the thief who recently robbed a store and stuffed a number of rolled coins into his pockets. The police chased the perpetrator who decided to swim for it in the local lake. He was dragged from the bottom several hours later.

Your help in furnishing some fact and fancy for this column is earnestly solicited. Please forward any ideas and/or suggestions to the Editor.

BOWERS SPECIAL COIN LETTERS, 1970-1981
Michael J. Sullivan

My first serious attempt to assemble a set of auction catalogues began in 1984 after reading *Wilson's Numismatic Repository*, Volume 1 N°6, which included a list of Bowers & Ruddy catalogues. Collecting the B&R series quickly expanded to other Bowers' emissions - *Empire Topics*, *Empire Review*, *Empire Investors Report*, *Choice and Desirable Coins*, *Rare Coin Review*, and the *Special Coin Letter*. Most of these publications were catalogued by sequential issue number or knowledge of their publication sequence. The *Special Coin Letter* series, however, proved to be the most challenging to collect since no one had established a catalogue listing and they were issued unnumbered were frequently discarded by recipients.

The SCL is, and has been, the vehicle by which new purchases are offered to the firm's fixed price customers. Usually of 8, 12 or 16 pages in length, it was bi-folded and mailed in a legal sized envelope. No original articles were published in it, and commentary or descriptions were necessarily brief.

Numerous letters, phone conversations, trades and purchases resulted in a near complete set of *Special Coin Letters* by 1985. Jack Collins and the author independently responded to a request in *Rare Coin Review* N°56 for information of Bower's publications. Bowers & Merena combined the two lists and published the results in *Rare Coin Review* N°58, page 69. This list included three previously unknown SCL issues - September 1972, March 1981, and April 1981. Seven years later, the author has not seen a copy nor has corresponded with any collector owning any of these issues. Thus, they may not exist, being perhaps the result of errors in combining the several listings.

Three additional *Special Coin Letters* have, however, been discovered since RCR N°58 - August and November 1970, published under the Hathaway and Bowers name, and April 1971 published by Bowers and Ruddy. Thus, a complete set of *Special Coin Letters*, 1970-1981, as listed on the following pages consists of two issues by Hathaway and Bowers, and 63 issues from Bowers & Ruddy. This series represents a tremendous challenge as it took the author nine years to complete a set. The final issues obtained, and possibly the rarest, were August and November 1970 and March 1978.

The publication resumed in 1984 under the Bowers and Merena name with the following introduction. "This issue of the *Special Coin Letter* heralds "a new era" in this publication. As previous issues, which date back many years, were either not numbered or were numbered erratically, we have commenced the present issue with number 1001 (thus avoiding confusion with our numbering system of the *Rare Coin Review*."

HATHAWAY AND BOWERS GALLERIES, INC.

Santa Fe Springs, CA 90670

Both of the following issues are titled "Choice Rare Coins" at the top of the page and are titled "Special Coin Letter" in the upper right corner.

Date	Remy Listing	Pages	Page Numbers	Color	Comments
1 August, 1970	Not in Remy	4		White	
1 November, 1970	Not in Remy	6	1-6	Gold	Stapled in the upper left corner.

BOWERS AND RUDDY GALLERIES, INC.

Suite 810, 6922 Hollywood Boulevard, Hollywood, CA 90028

Date	Remy Listing	Pages	Page Numbers	Color	Comments
January, 1971		6	1-6	Gold	Stapled in the upper left corner.
April, 1971	Not in Remy	8	1-8	Tan	Stapled in the upper left corner.
August, 1971		12	1-12	Yellow	
May, 1972		8	1-8	White	
September, 1973		8	2-8	White	
October, 1973		16	2-15	White	
November, 1973		8	2-8	White	
February, 1974		8	2-7	White	Last issue with "Suite 810" included in the address.
July, 1974		8	2-7	White	
November, 1974		16	2-15	White	
January-February, 1975		8	2-7	White	"A Subsidiary of General Mills"
August, 1975		8	2-8	White	
September, 1975		8	2-7	White	
October, 1975		8	2-8	White	
November, 1975		12	2-12	Beige	
December, 1975		8	2-8	Beige	
January, 1976		8	2-8	Beige	
March, 1976		8	2-8	Beige	
April, 1976		16	2-16	Beige	
May, 1976		8	2-8	Beige	
June, 1976		8	2-8	Beige	
4 July, 1976	Not in Remy	8	2-8	Beige	
August, 1976	Not in Remy	8	3-8	Beige	
September, 1976	Not in Remy	8	2-8	Beige	
October, 1976	Not in Remy	8	2-8	Beige	
November, 1976	Not in Remy	8	2-8	Beige	Inserted is a 3" x 5" card indicating "OOPS" Choice BU 1934-D Buffalo Nickels are \$39 ea. not \$39 a roll.
December, 1976	Not in Remy	8	3-8	Beige	
January, 1977	Not in Remy	8	3-7	Beige	
February, 1977	Not in Remy	8	3-8	Beige	
April, 1977		8	3-8	Beige	
May, 1977		8	3-8	Beige	
June, 1977		8	3-8	Beige	
July, 1977		8	3-8	Beige	

August, 1977		8	3-8	Beige	
September, 1977		16	3-16	Beige	
October, 1977		16	3-16	Beige	Last issue with "A Subsidiary of General Mills." "Suite 600" added to the address
November, 1977		16	3-16	Beige	
December, 1977		8	3-8	Beige	
1/78		16	3-16	Beige	
2/78		8	3-7	White	
3/78		8	1-6	White	
Vol. 8, No. 4		16	2-16	Beige	
Vol. 8, No. 5		16	3-16	Beige	
Vol. 8, No. 6		20	3-20	Beige	Two sections: pages 3-16 and pages 17-20.
December, 1978		16	3 3-16	Beige	
January, 1979		16	3-16	Beige	
April, 1979		8	3-8	Beige	
May, 1979		4	3-4	Beige	Also issued printed on off white paper.
July, 1979		8	3-8	Beige	
August, 1979		8	2-8	Beige	
November, 1979		16	2-15	Beige	
December, 1979		8	2-8	Beige	
February, 1980		8	2-8	Beige	
March, 1980		8	2-8	Tan	
April, 1980		8	2-8	Beige	
May, 1980		12	2-12	Tan	
June, 1980		16	2-16	Tan	
September, 1980		16	2-16	Tan	
October, 1980		16	1-16	Beige	
November, 1980		8	1-7	Beige	
[December, 1980]		16	1-13	Tan	Undated
January, 1981		20	1-20	Beige	Sent with 2 pg. letter from William Hawfield, Jr., 2 pg. list of books for sale, and "The Official 1981 Presidential Inaugural Medal Collection."
February, 1981		16	1-16	Beige	

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FROM THE EDITOR

¶ One of the more nauseating articles we have read recently appeared in the January 1994 issue of *The Numismatist*. In it, ANA President David Ganz glorifies the 35 year history of the Lincoln Memorial Reverse of the current one cent coin and suggests that it "offers exciting collecting opportunities for those seeking a challenge." The drivel continues with "Nearly everyone who has seen the Lincoln Memorial firsthand is awed by its simple majesty. Miraculously, [Assistant Engraver of the Mint Frank] Gasparro translated this feeling to a small flan barely 2 centimeters in diameter." While we are able to contain our excitement with the thought of collecting a complete set of this coin, artistically, we prefer the comments from two of our more respected researchers. Don Taxay, in *U.S. Mint and Coinage* noted "There are no shadows on the coin, and there is no feeling of depth. The details are lost, and what remains looks at a glance more like a trolley car. It is a poor memorial to Lincoln, to Brenner, and to the Commission of Fine Arts which opposed its adoption." Walter Breen in his *Complete Encyclopedia* was more direct in calling it "an artistic disaster." As Ganz cited neither the Breen nor the Taxay works among his seventeen references, may we infer that the Presidential Library lacks a few key titles?

¶ Our comments on the NLG award process continue to generate mail. The latest was from David Alexander: "... I served NLG as Executive Director from 1982 until 1990 and have been closely involved with the Guild's "mind set." It is no secret that NLG members certainly do enjoy themselves at our annual bash, and that we certainly do distribute awards. In the years I served NLG, one of my goals was to fine tune the award rules originally drafted by the late Abe Kosoff to steer recognition toward serious and original efforts in numismatic books. ... The Highfill family album or "brick," as *The Asylum* named it, has caused much comment. I would suspect that more than a few NLG members agree with your evaluation, and this may have its impact in determining the 1994 awards. The "mind set" concerned with classic or collectible numismatic literature may be fundamentally different from that involved with newly published efforts. However, I believe that concern for quality is far more universal in both organizations than some may perceive. ... The NLG Board, on which I now serve, will be considering the subject of award qualifications carefully in the next couple of months. It may be that our bibliomaniac colleagues' published comments will influence our continuing assessment of the NLG award system."

¶ We certainly agree with a suggestion in Bill Atkinson's column in the December 20, *Coin World* regarding preparation for attending a coin show. "I strongly recommend heading straight for the tables of numismatic literature dealers first. In my own opinion, I think sponsors of numismatic shows should arrange to have literature dealers set up at the very front of the bourse floor. In many shows, literature dealers are relegated to back corners where visitors never find them. It is especially important that new hobbyists visiting shows receive a lot of exposure to numismatic literature."

¶ The latest of the specialty journals to appear is the Bulletin of the Colonial Coin Collector's Club *The C4 Newsletter* (elevated to the fourth power by *Coin World* as the *C⁴ Newsletter*) - ably written by Michael Hodder. In only its second issue, reviews of recent auction catalogues and cataloguing styles have caused some derision which we hope can be amicably resolved. The principals involved in this flap are simply too important to the hobby.

¶ Larry Turner writes: "While history has yet to determine if John Bergman will become immortalized as a famous book dealer, we notice on page 27 of Highfill's encyclopedia that John will become famous for providing a quick loan to buy large cents. Thanks, John, for giving book people a generous reputation."

[And what a wonderful book from which one may draw his legacy]

¶ We are not adverse to free publicity from commentary on this journal in *Coin World*, but we do wish the editorial assistant at that paper would at least read *The Asylum* before he or she reviews it. A short blurb in the January 31 issue began "Publications of the early 20th century firm Rollin et Feuarent are reviewed in a feature article published in the recently released fall issue of *"The Asylum."* Readers will recall George Kolbe's excellent *raconte* of the auction sale of that firm's library, but if there was one thing that his article did not review, it was the firm's publications.

¶ Frank Van Zandt writes: "While browsing through the magazine section of the local Borders bookstore, I happened to see a magazine named *The Asylum*. No, not an NBS publication; in fact, it was something quite different. This *Asylum* was an annual anthology of poems, short stories, photographs, and drawings. The cover featured a black and white "art" photograph of some nudes, and the photographs and drawings inside were, well, not of coins, but definitely meant for someone with more "artistic" and liberal tastes than mine. Give me a photograph of an old coin any day! Titles of some of the short

stories and poems included "The Baboon in the Night Club," "Dream with Footwear," "Garden Evening, White River State Hospital," "Confessions of an American Epileptic," and "The Farmer's Widow." According to the title page, the magazine is an annual, but was originally a quarterly. The NBS publication has been published since 1980, so this namesake is a newcomer, only in business since 1985. It is printed by McNaughton & Son in Saline, MI; editorial offices are in Santa Maria, CA. Its editor is Greg Boyd. After buying and perusing this issue, I decided I like our *Asylum* much better, in subject matter, editorial policy and style. I guess there's nothing like the original. Keep it coming, Charlie; I look forward to every issue!

N.B.S. MEETING, F.U.N., ORLANDO, FLORIDA
Fred Lake

On Saturday, January 8, 1994, a regional meeting of the N.B.S. was held in conjunction with the F.U.N. show. The attendance list was signed by Brad Karoleff, Charles Horning, Ed Price, John Kraljevich, Jeff Rock, Terry Krueger, John Groot, Jon Warshawsky, Gene Sternlicht, Richard Rosichon, Neil Musante, Fred Lake, and William Lutwyche. Fred Lake, the regional coordinator, discussed requests for articles for inclusion in forthcoming issues of *The Asylum* and possible topics to be explored. He also displayed a framed photograph of John Ford holding the first slabbed book. The photograph and the slab will be sold this Spring by Charles Davis with all proceeds to N.B.S. Neil Musante then presented a talk on the publications of W. S. Baker.

FROM THE PRESIDENT

This is an exciting time to be a numismatic book collector. Recently, as reported by George Kolbe, there was an excellent auction in Europe of a numismatic library with many fine works for all tastes. Now Frank Katzen is planning to retire and has scheduled a four auction sale of his personal library. In addition, I understand that there will be another announcement soon of major American library being offered. So many of us will be finding a once in a lifetime opportunity to add rare and unusual items to our own libraries.

I wish you all good luck in these sales, and while you are waiting for the catalogues to arrive, I hope you will find the time to involve yourself in NBS by sharing your collecting interests in *The Asylum*, taking part in the logo contest, or writing our editor about your thoughts on books, coins, or numismatics in general.

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N.B.S. Membership: \$15 annual dues for North American addresses, \$20/year elsewhere. All members receive *The Asylum* for the current calendar year. Requests for membership should be submitted to The Secretary-Treasurer.

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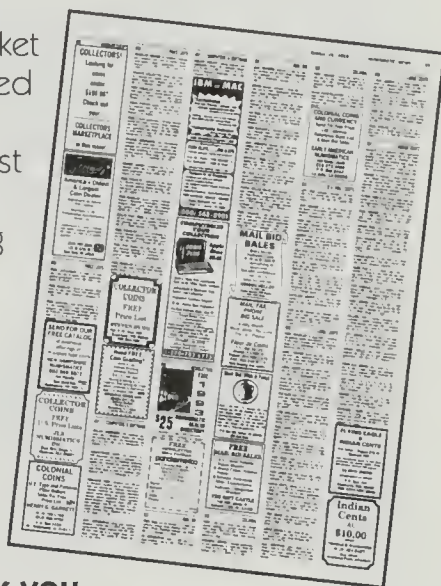
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ADDITIONS TO STOCK

FRANCIS GARDINER DAVENPORT: *European Treaties Bearing on the History of the United States and its Dependencies*, Volume II (1650-1697), 386 pages; Volume III, (1698-1715) 269 pages; Volume IV (1716-1815) 222 pages, 1967 reprint, russet cloth, the three volumes, new 85.00

Originally published by the Carnegie Institution of Washington 1917-1937, their existence and importance was not generally known to numismatists until John Ford's address to the N.B.S. General Meeting, A.N.A. 1992. In this talk, which was reprinted in its entirety in the Fall 1992 issue of *The Asylum*, Ford cites these works as necessary supplements to Betts for anyone interested in collecting American colonial history illustrated by contemporary medals.

PHILIP L. MOSSMAN: *Money of the American Colonies and Confederation. A Numismatic, Economic & Historical Correlation*, 1993, 314 pages, quarto, red cloth, dust jacket, new 90.00

Perhaps the most impressive work on American numismatics ever published by the American Numismatic Society, the author's theme is that money, in whatever form - commodities, wampum, coin, or paper, must be considered in light of the prevailing economic, political and historical factors then prevalent.

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We gave up the Retail Business three years ago and have been operating from home doing auctions. Sale N°75, gold coins, silver dollars and numismatic literature has just been completed on our new computer, Presario 866 which I am trying to master.

The main announcement is that Frank and Laurese Katzen will be selling their library, one of the finest world libraries in existence. The sale will be in four parts, Part 1, N°76, will consist of numismatic texts; Part 2, N°77, will have numismatic periodicals; Parts 3 and 4, N°78 and 79, will consist of United States and World auction catalogues and Fixed Price Lists.

The texts in Sale N°76 are new, as new or very fine unless noted otherwise. Over the years our advertising and auction sales featured numismatic literature. We generally purchased 5 or 10 copies to get the discount as members of the American Bookseller's Association. One copy became the working copy and the second was placed in our library.

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